

BULLETIN OF THE ART INSTITUTE OF CHICAGO

VOLUME V

JULY, 1911

NUMBER I



THE BRIDGE IN THE MIDDLE DISTANCE. From Turner's "Liber Studiorum."
(See article on page 3.)

THE NEXT ANNUAL EXHIBITION.

The Twenty-fourth Annual Exhibition of Oil Paintings and Sculpture will be held later than usual this year; the annual autumn reception will occur Tuesday, November 14, and the pictures will remain until December 27. The dates of the various American Exhibitions have been so arranged that paintings may go from here successively to Philadelphia and Pittsburgh. There will be no jury ex-

cept the one meeting here in Chicago, which will consist of the following artists:

PAINTERS

Wm. Sargeant Kendall,
Louis Betts,
Charles H. Davis,
Frank Duveneck,
Edmund C. Tarbell.

SCULPTORS

Josef M. Korbel,
Lorado Taft.

A collection of paintings by American artists in Europe will be selected as usual by Miss Sara Hallowell, 9 Avenue de Trocadero, Paris. Miss Hallowell will receive entries until September 2. Mr. Francis C. Jones, the painter, will act as the New York representative of the Exhibition.

The following prizes are to be awarded in this exhibition:

1. The Potter Palmer Gold Medal of the Art Institute, carrying with it a prize of one thousand dollars, for either painting or sculpture. Established by Mrs. Potter Palmer, 1910.

2. The Norman Wait Harris Silver Medal of the Art Institute, carrying with it a prize of five hundred dollars, for a painting executed within two years. Established by Mr. N. W. Harris, 1902.

3. The Norman Wait Harris Bronze Medal of the Art Institute, carrying with it a prize of three hundred dollars, also for a painting executed within two years. Established by N. W. Harris, 1902.

4. The Martin B. Cahn Prize of one hundred dollars, for Chicago artists, for the best oil painting. Established by the bequest of Martin B. Cahn, 1898.

Aside from the prizes, the Exhibition will be made very attractive to artists by the large purchasing fund of the Friends of American Art; although no positive engagements are made, it is hoped that a considerable portion of the Friends' purchases for the year will be made in the Annual Exhibitions.

ACCESSIONS TO COLLECTIONS.

March, 1911:

Oil study, "Head of a dog," by Edward Kemeys. Presented by Miss Emma R. McGill.

Oil painting, "The two sisters, Valencia," by Joaquin Sorolla y Bastida. Presented by Mrs. William S. North.

Framed photograph of the University Club.

Presented to the School of Architecture by Holabird and Roche.

Ten engravings after W. von Kaulbach. Presented by Miss Martha E. French.

Three Egyptian objects: One limestone head found at Sakkara; one basalt head, Satic work, and an alabaster vase, Ptolemaic era. Purchased.

Two old carved wooden panels and one terra cotta relief. Presented by the Antiquarian Society.

April, 1911:

Two oil paintings, "April twentieth," by Lawrence Mazzanovich, and "Outer surf," by Frederick J. Waugh. Presented by the Friends of American Art.

Stone statue, "Madonna and Child," with pedestal, and three stone objects, namely, carved flower piece, bird's nest and statuette. Presented by the Antiquarian Society.

May, 1911:

Eight colored prints by George Baxter. Presented by Mr. W. H. G.

Gothic triptych and old velvet chasuble. Presented by the Antiquarian Society.

Miss Emma F. McCally, a teacher in the school of the Art Institute, died in Chicago June 28, 1911, after a sickness of two or three months. Miss McCally was graduated in the department of Decorative Designing in 1903, and has taught mechanical drawing for the last seven years. The news is received too late for extended notice in the present Bulletin.



JOHN H. VANDERPOEL.

The Art Institute has sustained a severe loss by the death of John H. Vanderpoel. Mr. Vanderpoel had been given a year's leave of absence to teach in St. Louis. He engaged however to continue to deliver courses of lectures for us. During the course in Chicago in December he suffered a severe attack of heart disease, and upon May 2, 1911, he died suddenly in St. Louis of the same disease. Few men have attained such skill in the teaching of academic drawing, and few men have so possessed the hearts of their friends and pupils.

John H. Vanderpoel was born in the Haarlemmer-Meer, Holland, November 15, 1857. He was eleven years old when his

father brought the family to Chicago. At the age of fourteen he suffered a fall in a gymnasium which made him a cripple for life, and when he was about thirty-five he lost the sight of one of his eyes. He early showed his inclination for drawing in the public schools, and received instruction from Hermann Hanstein and C. F. Schwerdt. He sought special instruction in classes at the Turner Hall and later in the Academy of Design, where he enjoyed a scholarship established by Mr. Crosby of the famous Crosby Opera House. This school was merged in the Art Institute, and Vanderpoel studied with J. F. Gookins, Lawrence Earle and Henry F. Spread, and became first a distinguished stu-

dent, and then a junior teacher. He was a teacher in the Art Institute for more than thirty years. In 1886 he was sent abroad by the school, and spent two years in Paris, studying under Boulanger and Lefebvre, and spending the summers in Holland. From that time until his death it was chiefly his influence that gave the Art Institute its reputation as a school of severe drawing. He was a member of the Society of Western Artists, member of the New York Water-Color Society, member and President of the Chicago Society of Artists, was awarded a bronze medal at St. Louis in 1904, etc. He painted numerous easel pictures and executed some mural paintings, but his reputation rests chiefly upon his success as a teacher,

author, and lecturer upon the drawing and construction of the human head and figure. His book upon "The Human Figure" is a standard work, invaluable to the art student. With a firm and resolute character he united a gentle and lovable disposition. He had a great capacity for work, and was of a cheerful and happy disposition. His profound knowledge of his speciality, with his faculty of winning the confidence and affection of his pupils, made him probably the best teacher living of the drawing of the figure, and his whole life was identified with the Art Institute.

DEATH OF HALSEY C. IVES.

Dr. Halsey C. Ives, the Director of the City Art Museum of St. Louis, died suddenly in London, May 5, 1911. He was an Honorary Member of the Art Institute. The St. Louis Museum and School of Art was firmly established under Prof. Ives' direction before the formation of the Art Institute, and from the beginning the Trustees and officers of the Art Institute availed themselves of the counsel and coöperation of Prof. Ives. As is well known, he was closely identified with the art interests of the United States for many years, was Chief of the Departments of Fine Art in both the Chicago and St. Louis World's Fairs, was commissioned by the government to report upon art education in Europe, and received honors and decorations from many European countries. His connection with the Columbian Exposition in 1893 enabled him to assist the Art Institute in acquiring valuable collections, especially of modern French statues and of the architectural sculpture which forms the magnificent Blackstone Collection. He was probably the oldest in service of all the officers of art museums in America.

THE BOARD OF EDUCATION AND THE ART INSTITUTE.

The Board of Education has reinstated the school of the Art Institute in the list of "accredited institutions." This action has been taken without consulting the Art Institute, as was the case in the former actions of the Board, in putting the Art Institute upon the list, and dropping it from the list. The Art Institute has made no changes in its courses. It has no power to issue credits, but only to issue certificates of work actually done in the school. If public school teachers find the courses advantageous, they will be welcome, like all other students, and certificates of work will be furnished, upon which the Board of Education may issue credits at its discretion.

SUMMER EXHIBITIONS.

Upon Tuesday, July 18, after the close of the school exhibition, two exhibitions will be opened, one of paintings by Alexis Fournier, representing the homes of the painters of the Barbizon School; the other of decorative works of Will H. Low and Mrs. Mary Fairchild Low.

There will be an exhibition of stamps by the American Philatelic Society from August 22 to August 27, and of coins by the American Numismatic Association from August 28 to August 31.

An examination of the catalogue shows that there have been students in the day school during the past year from thirty-five states and from eight foreign countries. The states not represented are Maine, New Hampshire, Vermont, Massachusetts, New Jersey, Delaware, Maryland, North Carolina, Mississippi, Arizona and Nevada.

TURNER'S LIBER STUDIUM.

The Trustees of the Art Institute have lately purchased a splendid, complete set of the "Liber Studiorum." It contains 77 proof impressions of the 71 plates, nearly all of them first states. The Library now holds it ready for inspection under proper safeguards. These engravings fill three fine, hermetically clasped morocco portfolios. These luxurious caskets have long preserved the British master's quaintly classified views in the several styles of landscape, "historic, mountainous, pastoral, marine, and architectural," as good as intact, abroad. The present collection was made by Mr. John Dillon before the Turner sale (1873-1874.)

The student of the "Liber Studiorum" can rightly consider the master's wonderful sepia studies as his own, personal utterance. They cover a wide range of inspiration and method, from the Salvator Rosa feeling of the "Jason," and the theatrical, Ben Hur spirit of "The Third Plague of Egypt," to the classic dignity of "The Clyde," the inimitable charm of "The Junction of Severn and Wye," and the homely Englishry of "Pembury Mill, Kent."

Turner's "Battle of Cape Trafalgar" has been said to resemble "a triton among minnows." Turner himself disported like one, in the shallows of contemporary British art. The great English colorist had no peer in Europe before Delacroix. There is this difference, however, between these two leaders, besides their contrasted provinces of landscape and figure painting. Two-thirds of Turner's life (1775-1851) belonged to the pre-romantic era. He never abjured, but only outgrew the XVIII century ideals and methods of his favorite model, Claude Lorrain. Turner escaped the pseudo-classicism

of David and Ingres, which Delacroix broke away from, altogether.

Short of owning costly canvases by Claude and Turner, or of subsisting on the frugal art critic's customary diet of photographs and zinc etchings, one may enjoy both masters in their original drawings and engraved work, and especially, also, in the two famous collections of engravings done straight from their drawings. Their own names for these repositories were *Liber Veritatis* and *Liber Studiorum*.

Claude Gélée intended to use the 200 drawings of his own pictures, which he executed, as a check upon the shady performances of contemporary forgers. He called the collection his "Book of Truth," for that reason. It is owned by the Duke of Devonshire. The engraved version of Claude's *Liber Veritatis*, by Earlom, published in 1777, was Turner's artistic Bible. He resolved to publish a kindred collection of engraved landscapes himself. Seventy sepia studies and a frontispiece were executed. They were given to the public by Turner and a corps of able engravers, between 1807 and 1819, when publication was suspended. This is the British master's *Liber Studiorum*.

The etched outlines of all these plates were done by Turner in person. The chiaroscuro effect was executed in the mezzotint process. Aquatint was frequently employed in combination, but only once alone, on the frontispiece.

Most of the sepia drawings now belong to the National Gallery. Mr. Frank Short has latterly made admirable copies of the plates and drawings which were left unpublished in 1819, and some of the published views. For mezzo-tinted copper wears out with shocking swiftness.

Turner controlled all the operations and interpretations of his coadjutors. He appears to have done all the reworking of the plates himself, as they became worn in the printing. But only the early engravers' proofs, and the earliest of the published states, show the delicate mezzotint burr in all its richness. It is hardly necessary to add that a complete, faultless copy of the *Liber Studiorum* commands the price of a house. Copies have been sold as high as £3000.

Hind states the distribution of the artists' handiwork as follows, in his "Short History of Engraving and Etching:"

F. C. Lewis,	1	aquatint frontispiece.
J. M. W. Turner,	10	published plates.
Charles Turner,	23	" "
W. Say,	11	" "
Dunkarton,	5	" "
G. Clint,	2	" "
J. C. Earling,	4½	" "
W. T. Annis,	1½	" "
S. W. Reynolds,	2	" "
T. Hodgetts,	3	" "
H. Dawe,	4	" "
T. Lupton,	4	" "
Total,	71	published plates.

The crusty master of the group taught these able practitioners to excel all previous engravers of landscape, in their rendition of tone values. The engravers worshiped Turner's genius, but they stood in great dread of him. Rawlinson, *The Engraved Work of J. M. W. Turner*, p. lxx, gives a thrilling instance of his mode of instructing them, from the testimony of Cooke, the engraver:

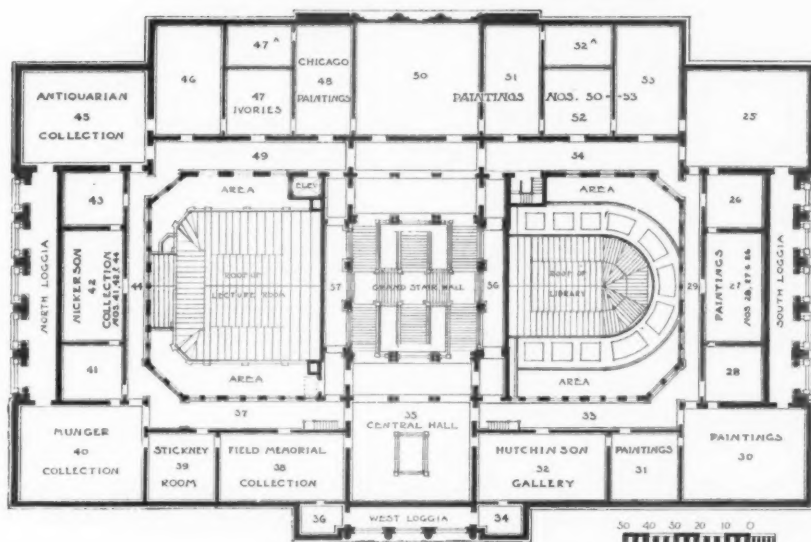
"On receiving this proof, Turner took a piece of white chalk and a piece of black, giving me the option as to which he should touch it with. I chose the white. He then

threw the black chalk to some distance. When done, I requested he would touch another proof in black. "No," said he, "you have had your choice and must abide by it"

A. E.

A new plan for the extension of the educational work of the Institute is now under consideration. The park houses in various parts of the city are offered as meeting places for evening classes in drawing, design and modeling, and these houses, together with some of the social settlements, would provide rooms for about thirty such classes. This is in accordance with the modern idea of decentralization in educational matters. The rooms, with heat, light and janitor service, are available, and there is little doubt that the pupils to fill the classes would immediately present themselves. The work of the Institute would be to furnish instructors, with the necessary materials, and to relate the work to the course in the regular art school, so that such exceptional students as might develop might pursue subsequent courses without delay. The plan is evidently one of large usefulness, but thus far no arrangement has been devised to take care of it financially. It is expected, however, that an experimental start may be made upon it by the end of the year.

The curators of prints and engravings have completed an inventory of the collections in their department, and have nearly ready for publication the catalogues of the Pennell and Meryon collections. In the autumn the print rooms are to be occupied by a number of special exhibitions, some from the permanent collections and some from private portfolios; the first of these is to be a showing of the group of etchings by Piranesi, presented by Mr. Clarence Buckingham.



ART INSTITUTE OF CHICAGO. PLAN OF SECOND FLOOR, 1911

OBJECTS NEWLY INSTALLED

OR TEMPORARILY EXHIBITED, JULY, 1911.

ROOM	OBJECTS	SOURCE
12	Marble Statue, Paris, by Crawford, and other sculptured works	From Meredith Calhoun Collection.
13	American Handwrought Coverlets	Gift of F. W. Gunsaulus.
25-30	Annual Exhibition of work of Students of the Art Institute	
31	Collection of Paintings	Lent by Mr. and Mrs. F. G. Logan.
35	Oil Painting by El Greco, "Assumption of the Virgin"	Transferred from Room 30.
39	Oil painting by Manet, "The Beggar"	Purchased.
43	Collection of Inros	Gift of Mrs. G. T. Smith.
45	Illuminations, embroideries, etc.	Lent by Mrs. W. E. Kelley.
46	Collections of Paintings	Lent by C. H. McCormick and C. L. Hutchinson.
47a	Paintings by Chicago Artists	Presented by the Municipal Art League.
48	Paintings by George Inness	Presented by Edward B. Butler.
50	American Paintings	Belonging to the permanent collection.
51 52a	Continuous Exhibition	Chicago Artists.
52	Paintings by Sorolla and other foreign artists	Lent by various owners
53	Paintings by American Artists	Presented by the Friends of American Art.



MAURICE BOUTET DE MONVEL—JOAN OF ARC AT THE COURT AT CHINON.
On canvas 22½ x 11 feet. Purchased, 1911.

THE SPRING EXHIBITIONS.

Four exhibitions were opened with the reception April 4, the Annual Exhibition of the Society of Western Artists, an Exhibition of the New York Society of Illustrators, the Exhibition of the Art Student's League, and a special exhibition of paintings, drawings and decorations by Kenyon Cox.

The Western Artists made an exhibition of more than usual importance; it included a number of large works, and while the landscapes were still in the majority, the walls were varied by many important figure paintings. This exhibition, which visits all the larger cities of the middle West, is becoming each year more influential and significant. This year, owing to an offer of a prize by an interested collector, a considerable collection of etchings was included; the prize was awarded to Mr. George Aid for his "Chateau d'Amboise." The Fine Arts Building Prize of \$500 was awarded to William Forsyth for a group of landscapes.

The Exhibition of the New York Society of Illustrators, arranged by the American Federation of Arts, filled the large central gallery of the east range, and represented effectively most of the prominent workers among the magazine illustrators. The large amount of work executed for color reproduction in the last few years has brought about a change in the general appearance of an exhibition of this kind; black-and-white, instead of being the prevailing medium, has largely given way to painting in oil and water color, and this year's exhibition offered a great variety of methods and effects. Many former students of the Art Institute were represented.

The Annual Exhibition of the Art Students' League maintained the standard of this organization, and was, as usual, fresh and full of

promise. A number of prizes were awarded as follows:

First Goodman Prize, Christian Abrahamson; Second Goodman Prize, Wm. Vytlačil; First Art Students' League Prize, Paul Sargeant. Other prizes to Emma F. McCally, Haze! Frazee, Nouart Seron, Grace Redfield, Margaret Chisholm.

Mr. Kenyon Cox, whose visit to the Institute is noted elsewhere in this Bulletin, brought one room of paintings, including several portraits of distinguished artists who have been elected to membership in the National Academy, and one room of studies and sketches for mural decorations together with photographs of the finished works. These decorations are all severely classic in character, and are designed for panels and lunettes in formal public buildings.

The Exhibitions mentioned above closed April 30, and were followed, during the period from May 9 to June 7, by the Annual Exhibition of American Water Colors and Pastels, including the "Rotary Exhibition" of the American Water Color Society. A very large number of pictures was shown, making it clear that there is a great interest in these media.

BY-LAWS AMENDED.

The By-Laws have been so amended during the past year that in future there will be two Vice-Presidents instead of one; and three Trustees will be elected each year for a seven-year term instead of seven Trustees for a three-year term. The former amendment is intended to provide more certainly for the presence in the city of a chief executive officer; the second to insure continuity in the administration.

VISIT OF MR. KENYON COX.

The eminent painter and critic, Mr. Kenyon Cox, who delivered the Scammon Lectures during the spring months, devoted much of his time while in the city to the work of the school. Mr. Cox not only conducted painting classes himself, but took a keen interest in the general plans of the school, and gave most valuable advice and assistance to the classes in mural painting. Mr. Cox also found material for a number of fine critical articles, two of which have already appeared in *The Nation*; the first of these dealt with the relations of the Institute to the city and to the various organizations which have gathered to the support of the Institute; the second, with the work of placing mural decorations, painted by students, in public school buildings—a work in which Mr. Blasfield, on his last visit, also expressed keen interest.

In his first article Mr. Cox speaks favorably of the concentration of the various artistic activities of Chicago in one place, and of "the friendly co-operation of artist and layman, of the millionaire and the man of modest or less than modest income, in all efforts for the betterment of artistic conditions." He gives the following summary of the activities of the Institute:

"It is a museum with permanent collections which are rapidly assuming considerable proportions; it is an art school which is the largest in the country, measured by the number of students who attend its classes, and one of the best, judged by the standard of work attained; it is a lecture bureau which provides lectures on artistic subjects for almost every day during the winter; it is a library of books on art and of photographs of works of art; and it is an exhibiting body which holds several important annual exhibitions besides a

constant succession of special exhibitions of one sort or another. At the moment of this writing its galleries contain no less than five separate exhibitions, and even a single work of any general interest is likely to be seen there before it goes to its final destination. It is little wonder that plans are under immediate consideration for extending the building of the Institute out over the railway tracks to the lake front, at the same time that the completion of the present building by the erection of a central dome is in contemplation. No one seems to have much doubt that the money for both additions can be obtained.

"The various forms of the Institute's activity may have to be separated at some future time, and the combination of a permanent museum with galleries for temporary exhibitions may have to be broken up, but at present it has great advantages. The permanent collections attract visitors to the exhibitions and the exhibitions call attention to the permanent collections. All exhibitions are in the same centrally placed and easily accessible building, and there are always exhibitions to see, so that the attendance is large and, on the three free days of each week, runs up to four or five thousand."

The fortunate though wholly unofficial association with the Cliff Dwellers is appreciated by Mr. Cox, and he concludes with a clear and authoritative statement of the work and intentions of the Friends of American Art.

In his second article, Mr. Cox deals with the technical phases of the subject, and while maintaining a severely critical attitude in regard to the decorations thus far produced by the students, he comes to a sympathetic conclusion, both in regard to the usefulness of the works which he inspected, and in regard to the value of study in this field to the students and the art school at large.

NOTES ON MUSEUM BUILDINGS.

The Art Institute has received several visits recently from architects and officers of museums from other cities, and even from Europe, who are studying plans for museum buildings. Without claiming perfection for our galleries, they certainly form one of the best large ranges of exhibition rooms for paintings in the country, as regards lighting, agreeable relation to each other, and advantageous wall spacing.

Our experience leads us to certain definite principles of museum construction which we venture briefly to record. Since the one object of a museum is to exhibit pictures or other objects well, the first demand is undoubtedly plenty of light. Complaints are rarely heard of an exhibition being too light, and excess of light is easily remedied. For this reason the greatest possible amount of skylight is desirable, which requires long ranges of low buildings. It is usual to install casts of sculpture in the lower floor of two-story buildings, but the light, though it may be good, is never the best, and the sculptors are often dissatisfied, with good reason. The best art museum would be a one story building, skylighted almost all over. I say *almost*, because there are pictures and other objects that are better in a high side light. Side light for pictures is very expensive of space, since the light opposite the windows and under the windows is bad, and the light on the side walls uneven. For the purposes of an art school occasional sidelights are extremely desirable.

Skylights should be as near as possible to ceiling lights, that is, deep light shafts are to be avoided. Ceiling lights should be large, and coves narrow. In stories not skylighted the windows should be large and square-

headed, should extend nearly or quite to the ceilings, and should be entirely free from mullions and especially from transoms, which take off the light. In general, for the best light, a side lighted room should not be wider than once and a half the height of windows measured from the floor, but a pretty good light may be secured to a considerably greater distance.

All this implies that the external roof must be low and cannot be made a feature of the building, while the external wall spaces of lower stories must be very much cut up. The Romanesque and Gothic styles, in which roofs and wall spaces are so important, cannot be adapted to these conditions. The style must be Classic, Renaissance, or modern.

The roof of the Art Institute of Chicago is wholly glass, and it is a good arrangement, giving no trouble from leakage or other failure. It is a great convenience (and easily done) to make the frames and glass of the inner skylights all flush or even on the upper surface, so they can be swept or mopped over. Of course they should be readily and safely accessible from above, and some panels should open.

Next to light come simplicity of classification and ease of access to galleries. It is desirable that exhibition rooms should be accessible separately, that is, without going through one to get to another, so that collections may be changed in one without closing others. The arrangement of two ranges of galleries, one wide and one narrow, used in the Naples Museum and the Art Institute, is a good one. In the Art Institute the inner range constitutes a corridor. Freedom of circulation for visitors and a plan easily comprehended are desirable. The growth of

departments is usually so uncertain and so dependent upon accidental opportunities and tastes, that in most cases the safest and most practicable policy is to build a sort of homogeneous building, of well-lighted, well-related and well-proportioned exhibition rooms, which may be appropriated to the departments according to their needs. All galleries ought to have doors, and perhaps iron doors that push up are best.

Among other things to be given consideration are the door-keeping arrangements, the rooms for administration, director, curators, trustees, committees, etc. Library and lecture rooms also have to be related to the rest of the building. Rooms for receiving, boxing and storing pictures, and for their inspection by committees, must be provided; also carpenter's shop, plaster man's shop, janitor's quarters, engineer's room, lavatories, and perhaps lunch-rooms.

With regard to sizes of picture galleries, the agreeable effect of moderate sized galleries of varying dimensions and varying heights, is too much overlooked. Large uniform galleries produce a weariness in the visitor, while well-proportioned rooms of different sizes and shapes are agreeable to him, though he may not know why. In the Art Institute in no case are there two similar galleries adjacent to each other. This is shown by the floor plan on page 7. The galleries 44x27 feet, (17 feet high, to the skylight), are found a very convenient and tasteful type, and pictures always look well in them. No doubt larger rooms of the same proportion would look equally well. It may be noted that rooms of this character are more dignified in effect when entered by the side, than when entered by the end (as in Room 27, contrasted with Room 53). Our sizes are for the most part good, 50 x 40 (21

high) 44 x 27, 30 x 27, etc., with accompanying corridors. Occasionally a larger room is desirable for pictures of great sizes, perhaps as large as 90 x 55, and for architectural casts halls of great size are necessary.

It is convenient to have the walls of picture galleries lined with wood from the base board to the top of the hanging space. Boards $1\frac{1}{4}$ or $1\frac{1}{2}$ inch thick, set directly against brick or plaster, and covered with asbestos paper, are very little dangerous from fire, and are a wonderful saving in hanging galleries. If, however, wooden strips set in the wall are used, the strips ought to be vertical and not horizontal, as is usual. A lining of red or gray-green grain carpet is excellent, and moderate in expense. It will show little injury after fifty re-hangings. Plushes and damasks have the advantage of varying light and shade, "composing" themselves, as it were. Some of our best galleries are simply tinted on the asbestos paper with agreeable tints of calomine, a broken effect being produced by pouncing on a second tone with sponges.

Floors should be dark in color, indeed it may be said the darker the better. Cement or wood covered with dark cork carpet is agreeable, and with a border of marble or mosaic is handsome.

The building operations on the central stairway have been carried as far as possible with the funds now in hand for the work. It is expected that the marble work will be completed at some future time. The need for more gallery space grows more apparent each year, and tentative plans have been drawn, and the consent of the Illinois Central Railway has been secured, for the extension of the building eastward, over the tracks.

ACCESSIONS TO THE LIBRARY.

Recent additions to the library include interesting and valuable gifts from Mrs. E. E. Chandler, Mr. and Mrs. James R. Chapman, Mr. H. H. Getty, the Hispanic Society of America, Mr. Charles L. Hutchinson, Mrs. W. W. Kimball, Mr. Maurice Krakow, New York, Mr. George Frederick Kunz, the Metropolitan Museum of Art, Mr. C. L. Ricketts, Mrs. Elysabeth Underhill, the U. S. Quartermaster General and Mr. J. E. Woodhead.

Among the books acquired mention may be made of the following :

ARCHITECTURE.

- Billings, R. W.—Baronial and ecclesiastical antiquities of Scotland, 4 v. 1845 1852.
 Blondel, J. F.—Réimpression de l'architecture française. Guadet and Pascal, eds. 4 v. n. d.
 Grandjean de Montigny, A. H. V., and Famin, A.—Architecture toscane. 1815.
 Guilbert, A. — Monument commémoratif élevé à la mémoire des victimes de la charité. n. d.
 Nolhac, Pierre de—Versailles, 2 v. n. d. (Les grands palais de France.)
 Scamozzi, Vincent—Oeuvres d'architecture. d'Aviler and Dury, tr. 1736.
 Shaw, Henry—Details of Elizabethan architecture. 1839.

PAINTING AND DRAWING.

- Bastelaer, René van—Peter Bruegel l'ancien; son oeuvre et son temps. 1907.
 Crowe, J. A., and Cavalcaselle, G. B. — History of painting in Italy. Douglas and de Nicola, eds. v. 4. 1911.
 Fierens-Gevaert—Les primitifs flamands. 2 v. 1906-1908.
 Herkomer, Hubert von—The Herkomers. 1910.
 Hymans, Henri—Antonio Moro; son oeuvre et son temps. 1910.

Limonnier, Camille—Alfred Stevens et son oeuvre. 1906.

Sparrow, W. S.—Frank Brangwyn and his work, 1911.

Wagner, Richard—Rhinegold and The Valkyrie. Armour, tr.; Rackham, illus. 1910.

ENGRAVING.

Prideaux, S. T.—Aquatint engraving. [1909.]

MINOR ARTS.

- Dumonthier, Ernest—Les bronzes du Mobilier national: bronzes d'éclairage et de chauffage. n. d.
 Guggenheim, M.—Le cornici italiane. 1897.
 Head, B. V., [and others]—Historia numorum: a manual of Greek numismatics. New and enl. ed. 1911.
 Labarta, Luis—Hierros artísticos. Utrillo, ed. 2 v. pref. 1901.
 Roussel, Jules—Les vitraux. n. d.
 Schreiber, Lady C. E. (Bertie) Guest—Lady Charlotte Schreiber's journals. Guest, ed. 1911.
 Shaw, Henry—Encyclopædia of ornament. 1842.

Ströhl, H. G.—Heraldischer Atlas. 1899.

TRAVEL AND HISTORY.

- Bland, J. O. P., and Backhouse, E.—China under the empress dowager. 1910. (Gift of Mr. H. H. Getty.)
 Bourassé, J. J.—La Touraine; histoire et monuments. 1855. (Gift of Mr. J. E. Woodhead.)
 Brown, J. W.—Builders of Florence. Railton, illus. 1907.
 Mosso, Angelo—Dawn of Mediterranean civilisation. Harrison, tr. [1911?]
 Sladen, D. B. W.—Oriental Cairo. 1911.

MISCELLANEOUS.

- Gonse, Louis—L'art gothique; l'architecture, la peinture, la sculpture, le décor. [1890.]
 New international encyclopedia. Gilman, Peck and Colby, eds. 20 v. 1911.
 U. S. War dep't. Quartermaster general.—Army of the U. S. Text by Nelson; Ogden, illus. 2 v. [1911?]

NOTES.

While Senor Sorolla was in Chicago during February and March, he executed a number of commissions, including portraits of Mr. and Mrs. James B. Waller, Mrs. Orville E. Babcock, Mrs. W. G. Hibbard, Miss Lydia Hibbard, Mr. Ira Nelson Morris, and a large portrait group of Mrs. Ira Morris and her two children. These portraits have all been on exhibition in gallery 52, and constitute, together with the "Two Sisters, Valencia," presented in memory of the late William S. North, an interesting exhibition of recent works by Sorolla.

The large painting by John W. Alexander, entitled "Sunlight," purchased by the Friends of American Art from the autumn exhibition last year, received the gold medal at the international exhibition of the Carnegie Institute, Pittsburgh. This is the highest honor of the Carnegie exhibition, and the medal carries with it a cash prize of fifteen hundred dollars. Three other pictures purchased by the Friends from the same exhibit are being shown in the American section of the Exposition at Rome,—*"Apple Blossoms,"* by Louis Betts, *"Hills of Byram,"* by Daniel Garber, and *"Christmas Eve,"* by Van der Weyden.

Mr. William F. Tuttle has been appointed Assistant Secretary of the Art Institute. Mr.



Tuttle has been in charge of part of the work of the Secretary's office for several years, and is now made an officer of the institution.

A NEW EXHIBITION CASE.

The accompanying cut shows a new case made for the installation of the fine little collection of Japanese inros presented by Mrs. G. T. Smith. This collection is described and illustrated in the Bulletin of October, 1908.

The case stands by itself, without attachment to the floor, and is adapted to the exhibition of textiles, fans, or any small objects of which it is desirable to show both sides.

Mrs. Evelyn B. Beachey, teacher of ceramic painting and design in the Art Institute for the past eight years, died in Chicago June 24, 1911. Her death was caused by a sad accident, which occurred upon June 14 at her home at 206 46th Street. Mrs. Beachey went to the rescue of her mother, Mrs. Mary A. Brackett, whose clothes had taken fire from a gas stove, and who was fatally burnt. Mrs. Beachey sustained injuries which caused her death ten days later. She was born in Minneapolis, and studied design under Mr. Louis J. Millet in the Art Institute. A collection of work of her students is now on exhibition in Gallery 25. A large circle of pupils and associates was warmly attached to her.

The Milwaukee State Normal School gave during the month of June a large historical production called "The Pageant of the Old Northwest," written by Thomas Wood Stevens, a teacher in the Institute. It was directed by Mr. Stevens, with the assistance of Dudley Crafts Watson, and was considered highly successful from the artistic standpoint. Mr. Stevens and Mr. Watton are now engaged in preparing an Independence Day Pageant, to be given in Jackson Park, Chicago, as a part of the Sane Fourth celebration.

LECTURE ATTENDANCE.

Lectures and other entertainments in Fullerton Memorial Hall during the three months ending May 31, 1911:

	Attendance
15 lectures to members and students,	2,917
7 lectures to students,	2,158
60 other lectures and meetings,	21,009
2 concerts,	838
Total,	26,922

SCHOOL ATTENDANCE.

In the school the attendance for the year has been as follows:

	Men	Women	Total
Day school,	524	817	1,341
Saturday school,	155	253	408
Evening school,	875	249	1,124
Special classes,	7	230	237
Totals,	1,561	1,549	3,110
Students belonging to two departments,	65	142	207
Corrected total,	1,496	1,407	2,905
Corrected total last year,	-	-	2,637

MUSEUM ATTENDANCE.

During three months ending May 31, 1911:

13 Sundays,	-	-	45,805
27 other free days,	-	-	106,120
52 pay days,	-	-	24,156
92 days,	-	-	176,081

Average attendance:

Sundays,	-	-	3,524
Other free days,	-	-	3,930
Pay days,	-	-	465
Last year, same time,	-	-	137,165
Increase,	-	-	38,916

LIBRARY ATTENDANCE.

During the three months ending May 31, 1911, the number of visitors at the Ryerson Library was:

	Mar.	Apr.	May
Students,	6,654	5,292	4,833
Visitors,	1,724	1,437	1,114
Consulting visitors,	1,190	918	688
	9,568	7,647	6,635
Total, March, April and May,	23,850.		

Last year, 1910, during the same months, the total attendance was 21,126.

THE ART INSTITUTE OF CHICAGO
A MUSEUM OF FINE ARTS, AND SCHOOL OF
DRAWING, PAINTING, ETC.

OFFICERS

President,	CHARLES L. HUTCHINSON
Vice-Presidents,	{ MARTIN A. RYERSON
	{ FRANK G. LOGAN
Secretary,	NEWTON H. CARPENTER
Ass't Secretary,	WILLIAM F. TUTTLE
Treasurer,	ERNEST A. HAMILL
Auditor,	WILLIAM A. ANGELL
Director,	WILLIAM M. R. FRENCH
Librarian,	MISS MARY VAN HORNE
School Registrar,	RALPH W. HOLMES

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson reference library upon art.

BULLETIN

The Bulletin is issued quarterly in October, January, April, July. Copies may be obtained at the entrance. The Bulletin is sent regularly to all members, and upon application to any other friend of the Art Institute.

CATALOGUES, ETC. FOR SALE.

General Catalogue of Paintings, Sculpture and other Objects in the Museum,	262 pages	-	-	-	15c.
Same, illustrated Edition	-	-	-	-	25c.
Catalogue of the Nickerson Collection	-	-	-	-	25c.
Illustrated Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other Collections, Alfred Emerson; Part I, Oriental and Early Greek Art	-	-	-	-	50c.
Part II. Early Greek Sculpture, con'd.	-	-	-	-	50c.
Catalogue of Current Exhibitions, usually	-	-	-	-	10c.
The Scammon Lectures of 1904, The Interdependence of the Arts of Design, Russell Sturgis	-	-	-	-	\$1.75
The Human Figure, Drawing and Construction, with many illustrations, John H. Vanderpoel	-	-	-	-	\$2.00

LIBRARY

The Ryerson Library, containing about 7,000 volumes, wholly on Art, Archaeology, and Architecture, is open every day except Sundays and holidays. A Library Class Room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

MUSEUM GUIDES

Application for guides to the collections may be made to the Director. No charge to members of the Art Institute or teachers of Chicago public schools. On Thursdays at 3 visitors are conducted through the galleries free.

COPYING

Requests for permits to copy and to photograph in the museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

SCHOOL OF THE ART INSTITUTE

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

